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REVIEWS

El Alcalde de Zalamea, por Calderón de la Barca, with introduction, notes and vocabulary, by JAMES GEDDES, JR., Ph. D. New York, D. C. Heath & Company, 1918. xxxviii + 198 pp.

(Continued)

II, 30. *A ti te dé mal de muelas*: The assonant *retruécano* in *muelas* and *nuevas*, the antithesis in *buenas* and *mal*, the reason for the statement in v. 31, all contribute to the effect. To say, that the "meter requires *mal*" is to put the cart before the horse; the expression *mal de muelas* is a euphemistic reminiscence of *mal de muerte*.

II, 137. *Alcaida*: This word is not in the dictionary; for that matter, neither is *jacarandaina* of III, 610, which the vocabulary lists as the regular form, of which *jacarandina* is given as a variant! Otherwise the "not likely," "might substitute," "seemingly more common," "appears to be," of the note denote considerable uncertainty.

II, 140. *gira*: Another note written for the Hartzenbusch version. The etymology taken from the Academy is no better guess than *gírar*.

II, 157. *Téngase*: It is vain to speculate what Hartzenbusch had in mind with his emendation. The reading of the text is a regular formula in such situations.

II, 161. *Sobre hacerme alicantina*: The meaning of the passage is obvious; not so, however, the reason for the information, which may, or may not, be true. The word *alicantina*, also in connection with gambling, appears in *Vida y Hechos de Estebanillo González*, V, but in neither case is there any explanation for its form. The whole note could have been written from the passage as easily as for it.

II, 167. *Mientras que con el barbero*: (1) There is no reason to believe that there is any pun on *puntos*; there had been no dispute about the score, but merely over the gaming fee, and Krenkel's suggestion may well be disregarded. (2) The expression under discussion is not *poniéndose con el barbero*, but *queda con el bar-*

bero, and means: 'While he's at the barber's getting sewed up, let's go to guard headquarters.'

II, 193. *que el viento süave: trastes de oro* are not 'larger pebbles,' but 'the bed of golden sand.' It is regrettable that the edition, with time available to give the history of the barber's pole and to list characters of Goethe and Wycherly, should have neglected the only real difficulty of the passage:

De músicos que deleiten,
Sin voces que os entretengan,

of vv. 203-204, the most violent hyperbaton in the play.

II, 215. *Sentaos, Crespo*: Krenkel to the contrary notwithstanding, it is by no means clear that rank had anything to do with this courtesy. This deference was shown to any guest. Cf. *Don Quijote*, II, 31, for two examples.

II, 328. *¿Fuérades con gusto*: The note is correct enough except that *-des* forms are comparatively rare in Calderón; neither is it evident whether this form was chosen to add a syllable, or whether the rest of the line was built to fit it.

II, 361. *Pues . . . cómo . . . lo es!* (1) The reading of the text is not the one given in the note heading. (2) Either reading may stand; they have the same meaning. (3) Both of the interpretations of the note are absolutely wrong. In either form the passage means: 'Well, I should say so!' The passage is not debatable, and the "seems to mean" beclouds the issue.

II, 372. *Quién estuviera*: The translation given for the expression is correct. Not so, however, the explanation: (1) there is nothing in the phrase to correspond to "not want"; the *quién* is a compound relative, 'he who,' 'one who,' which passed early into a clear-cut equivalent for 'if any one.' (2) It is not so evident that this expression implies the first person, as the note would convey. The following example will show that the syntactical basis of the turn is a third person, and not a first:

Quién hiciera de sí otra
Mitad, con quien él pudiese
Descansar.

Calderón, *A Secreto Agravio Secreta Venganza*, II, 3.

The following:

. . . quién supiera

Explicar lo que estimo a tu hermosura.—Calderón, *Viña del Señor*,

is about as near as the expression ever approaches a first person. (3) Although this expression almost always takes the *-ra* subjunctive, the *-se* form occasionally occurs. (4) This subject should have been treated at I, 313, which has not even been noticed, with a reference also to II, 842, which has been likewise overlooked. (For the curious, be it said in passing, the users of this expression are consigned in Hell to a special dungeon, according to Quevedo, *Las Zahurdas de Plutón*.)

II, 386. *Disimulan que les pesa*: The error in this note arises from ignorance of the impersonal use of *pesar*, whose construction is *me pesa de eso*. Render: 'How poorly they hide their anger!'

II, 402. *jinete de la costa*: Don Quijote is a poor example for *jinete de la costa*, as may be seen from *Don Quijote*, I, 2. These were light-armed coast-guards, while Don Quijote had done his best to arm himself *de brida* (in heavy armor).

II, 420. *Si ya no es que ser ordena*: (1) Not 'walking about in purgatory,' but 'walking about on earth.' The belief was that souls which were not at rest were compelled to walk about on the earth. (2) *Cañas* was by no means a sinful occupation that would lead to purgatory, but was of the highest repute. (3) It is not for any "serious engagements" that the captain supposes that Mendo is likely to continue walking, but because he is probably sore from riding horseback at *cañas*. (It should be borne in mind that this sort of tourney was ridden *a la jineta*, the mount used by Mendo.) The same quip appears at the expense of the *hidalgo* of Calderón's *Guárdate del Agua mansa* at I, 14. (4) Render: 'Unless he purposes to walk about uneasily, with his shield on his back, from the tourneys which he has been riding.' The *adarga* was carried *embrazada* when in use, not *a cuestras*. For a detailed contemporaneous description of the sport, see *Guzman de Alfarache*, Rivad., III, 211 ff.; for Quevedo's satire, see Rivad., LXIX, 38.

II, 430. *Y el rufo de mayor lustre*: *rufo* means both 'red-haired' and 'bully,' although there is no need of the apparatus by which the information was procured. Of the play on *jaque* and *porte* in v. 429 the note offers not a suspicion: *jaque* means (1) 'ruffian' and (2) 'each side of a pair of *alforjas*.' The meaning of v. 429, therefore, is: 'the braggart (bag) of greatest weight (content).' Neither note nor vocabulary has seized the play on *entre dos luces*, v. 436: 'at twilight, but well lit up.'

II, 433. *que el asonante*: (1) Assonance is not limited to the last syllable, but to the last accented syllable plus whatever vowels follow. (2) Nothing could be farther from the truth than the statement that "Calderón is fond of pleasantry at the expense of his assonance." Quite the contrary! (3) The note to the contrary, we are certainly to suppose that Sampayo is a deceived lover. (4) It is not Monday, but Tuesday, which is the unlucky day. *En martes ni te cases ni te embarques!* (5) The whole point to the passage is that this unlucky event, which should have happened on Tuesday, must be put on Monday for assonance.

II, 437. *El Garlo*: Little can be inferred from this proper name made from a common noun of the underworld; cf. *supra* on *La Chispa*. For the curious, be it said in passing, Calderón not only has used *La Chillona* elsewhere (Rivad., xiv, 651), but has made *Garlo* do verb service for her (*ibid.*, 651).

II, 446 ff. *Acuchillan Don Lope y Crespo*: There is no need to supply *en fuga* (an unfortunate suggestion, at best, as an ordinary connotation of *meter en fuga* is 'to start something going'). *Métenlos* may stand as it is, 'drive them in' (into the wings). Cf. also Cervantes, *Entremeses*, Madrid, 1868, Gaspar y Roig, *meténdolos*, etc.; p. 182 *et passim*, as stage directions.

II, 523. *Del océano español*: The *mar océano* of the note is of no aid to *océano español*.

II, 532. *Puedo yo mostrar gordura*: There is no question of any "hope of acquiring" fatness; the passage means: 'How can I display what I haven't got, plumpness.' Nuño is starved to the point of emaciation. The play can almost stand in English: 'Don't display weakness!' 'How can I display stoutness?' Calderón has used the same word-play in *Bien vengas, Mal*, III, 3.

II, 534. *Porque tengo prevenida una criada*: (1) 'All ready' hardly gives the value of *prevenida*. (2) Although usual, the presence of a direct object with a compound of *tener* is not essential; e. g., *Don Quijote*, II, 25, *como dicho tiene*.

II, 537. *A aquesta hermosa homicida*: The note seems to take *homicidio* of I, 705, as masculine of *homicida*, "noting the gender of *homicida* in both cases."

II, 596. *el que dió Al barbero que coser*: The note has failed to bring out the play on the two forms of *dar*: 'if the one gets me who got something the barber had to sew up!'

II, 641. *La litera*: Praiseworthy are the honesty and modesty of this note in giving the German edition credit for this contribution, which is merely that of the Academy, first taken over by Krenkel and then translated from German into English.

II, 650. *Esta venera*: It is by no means certain that this sort of a souvenir "was frequently presented by the guest." The *venera* of Calderón's *No Hay Cosa como Callar*, I, 1, was given to a young man at the occasion of his departure. We do not need Krenkel's information that the *patena* was a peasant's locket; it is so defined in the Academy, and was confined to *labradoras* already in the time of *Don Quijote*, II, 21. *Venera* was already a generic word for 'medallion,' 'locket,' and the information of the vocabulary that it was a shell worn by pilgrims is quite impertinent.

II, 674. *Quién nos dijera aquel día: aquel* does not necessarily imply "far distant time," and may even be used of *ayer*, cf. Alarcón, *La Verdad sospechosa*, II, 7. Until further attested, the statement of the note concerning Calderón's "double time" may be held in abeyance, although it looks safe enough from a distance.

II, 685-743. *Escucha lo que te digo*: Although the opinions of Schmidt, Krenkel, and Klein are probably correct enough, the reader would have been grateful here as elsewhere for an original appreciation.

II, 715. *en el indio*: The editor is misinformed as to the "general application of *indio* to the West Indies"; the expression for "Indian soil" as applied to the New World may be found in Alarcón, *La Verdad sospechosa*, I, 4:

Cuando del indiano suelo
Por mi dicha llegué . . .

cf. also Santos, *Día y Noche de Madrid* (Rivad., XXXIII, 390a): *oro de Arabia y el indiano metal*, 'gold from Arabia and silver from the New World.' Calderón gives us the meaning of his *indio* in *Médico de su Honra*, III, 1, by an analogous expression:

Pedro a quien el indio polo
Coronar de luz espera . . .

II, 716. *Suelo y que consume el mar*: (1) There is no reason for giving the German edition credit for telling us that *consume* forms a contrast to *engendra*. (2) It may be assumed that Hartzenbusch changed the original because he did not understand the

passage as it stood. (3) No one familiar with Calderón need make the "criticism that the passage does not make sense." (4) The real difficulty in the passage, *viz.*: the production of gold by the sun's rays has not been touched.

The passage means: 'The gold begotten by the sun in India, or swallowed up by the sea, etc.' The thought in form to tell us the exact meaning may be found in Calderón, *La Niña de Gómez Arias*, III, 2:

No engendra del sol la pura
Luz . . .
Ni el mar guarda . . .
Tanto oro . . .

As to the birth of gold by the influence of the sun's rays, the idea is an alchemistic commonplace derived from antiquity, dating from Proclus, and is a favorite theme, *e. g.*: Calderón, *Antes que Todo es mi Dama*, II, 7; Lope, *Dorotea*, II, 1; Guillén de Castro, *Las Mocedades del Cid*, I, Act II. For technical alchemistic references, cf. the following: Rhasis (in Lacinio, *The Pearl of Great Price*, London, 1894): "The sages call gold the product of the sun." Michael Scotus, *ibid.*: "... gold is properly generated in the bowels of the earth."

II, 886. *Uno . . . otro*: The misinformation of this note is due to ignorance of the regular substantive values of *uno* and *otro*, which do not require antecedents.

III, 1-67. The point of view of this note, from *Revue des deux Mondes*, 1841, is singularly unfortunate, as Hartzenbusch has pointed out (Rivad., XIV, 689, note, and IX, 319c, note), and as will be felt by those familiar with the *Siglo de Oro*. The whole point of the passage lies in the fact that Isabel is a *lady* in spite of being of the third estate. The editor, with Viel-Castel and the Captain, expected to find *una villana que no acierta a responder a propósito jamás* (I, 190-192), whereas her personality is an alliance of beauty and intelligence (I, 719), and the author is running true to form. Any attempt to judge the poetical style of Calderón in the light of the realism of the century of Balzac is comparable only to judging a character by the plumes and slashed doublets of a bygone age.

III, 3. *Porque a su sombra*: *sombra* refers to "daylight" by implication, as in the author's *El Médico de su Honra*, I, 10:

. . . el farol
 Del cielo, y a su arrebol
 Todo a sombra se reduce;

render: 'in the shadows (which proclaim the light of day).'

III, 5-6. *tu . . . Primavera*: The annotation could not have been worse with malice aforethought. *Primavera* means 'sky,' as in Calderón's *La Banda y la Flor*, I, 10:

. . . el cielo.
 Primavera es su azul velo,
 Donde son las flores bellas
 Vivas luces.

If translation be still needed: 'O sky, fleeting springtide of so many starry flowers, permit not the dawn which is entering thy blue field to hide thy peaceful countenance by its smiles and tears.'

III, 9. *Para que con risa y llanto*: (1) Although the morning dew is the 'weeping of dawn,' *risa* has reference to the 'smile of brightening dawn.' (2) *Esperar a que ría el alba* (not 'for the dew to fall') in the mouth of Sancho (*Don Quijote*, I, 20) makes doubtful this usage as "merely conventional."

III, 55. *Vengo . . . malicia*: The wording of the note makes it extremely likely that neither construction nor meaning has been understood: *malicia*, of course, is the object of *hacer*, and the real meaning is: 'I am going to make innocence subject (debtor) to slander,' or, literally, 'I am going to make slander the creditor (master, dictator) of innocence.'

III, 98-99. *te miras Con manos*: Although there is not the slightest doubt that Crespo still has hands, to supply *libres* spoils both hyperbole and antithesis.

III, 179. *Es querer una belleza*: The emendation of Hartzenbusch is distinctly *not* a "better reading," and the passage shows every indication of reading as Calderón desired.

III, 212. *Si no alumbra, ilumina*: The information given in the note is exceedingly interesting but false! The curious may consult the Academy or the following: *el sol . . . iluminar el topacio*, and *todo . . . ni arde ni alumbra ni luce*, Calderón, *El Médico de su honra*, I, 8 and 10; *alumbrando Con unas pajas quemadas*, *La Cisma de Inglaterra*, I, 6.

III, 299-305. *Vive Dios que*: *Que pienso que* is not an insertion, but the direct complement of *Vive Dios que*, and the trans-

lation is: 'As God lives, if the captain's need has brought him back to the village, I think it is best for him to die from his wound to avoid worse!' The *que* of v. 299 governs *pienso* of v. 303, before which it is repeated; in English it is best omitted in both cases; there is no anacoluthon.

III, 374-378. *Mejor: llegando a saber*, etc.: As to the policy of choosing a reading "to bring out the sense of the passage," nothing need be said. The text means: 'When they find out that I am here and do not come under (*temer*) local jurisdiction, the authorities must necessarily hand me over to my military court.' This infinitive need not startle one; it occurs in Calderón's *Hijos de la Fortuna*, I, 3: *¿Quién te dijera . . . Ir tu Tisbe dada a negros?* and is hardly more striking than *la justicia Remítirme* of the present passage; the omission of the subject of *temer* is no more difficult of explanation than *debáis (vos) No andar (yo)* of III, 523-524, or *podiera (yo) al decirlo (vuestros extremos)* of III, 453 (also not understood by the corresponding note); for *temer* in the sense of 'have reason to fear,' see Cejador y Frauca, *La Lengua de Cervantes*, II, s. v. *temer*; for parallelism of clause and infinitive see Calderón, *Peor está que estaba*, II, 7:

Y esto confirma estar siempre tapada

Y que el Gobernador . . .

Tuvo . . .

III, 385. *Y no me salga . . . estuviere*: 'Might by any chance be here' is incorrect. Spanish has no potential subjunctive; the tense is future, and this subjunctive is used regularly for designation of an otherwise indefinite antecedent, *soldado que . . . estuviere*, being equivalent merely to *soldado alguno*.

III, 415. *tienen*: The reading is correct, the subject being not *prisiones*, but indefinite for passive as at I, 126, III, 586; render: 'without the irruption from silence of all the pangs which have been kept. . . .'

III, 425. *entre mis iguales*: The note is utterly erroneous; *tratarse* means 'to be treated,' not '*conducirse*,' as *como . . . se trataban los caballeros*, *D. Q.*, I, 32.

III, 453. *al decirlo*: Hartzenbusch and his emendation along with the note should be disregarded; the omitted subject is *vuestros extremos*.

III, 484-485. *Sino quedarnos*: Not parallel with *sin que . . .*

Reserve but its object. Here, as at I, 792, the annotation has taken *sino* as synonymous with *sin*.

III, 510. *mesmo*: The note is true enough, except that the form is not confined to assonance, nor to Calderón, nor to verse, and remains in untutored speech to the present day.

III, 515. *Mirad*: There is no "appears to be" about the passage; the antecedent of *le* being *honor* of 509.

III, 523-524. *que debáis*: The relative frequency of the omission of the subject of an infinitive may not be assumed without further data than is offered by the passage and its note. Without change of subject the omission is almost *de rigueur*; so also in those cases of general application as III, 167, *querer*.

III, 549. *Juro a Dios*: The verse is correct as it stands, as an elementary knowledge of versification would have shown. The editor has been misinformed as to Morel-Fatio's intolerance of hiatus.

III, 553. *que manda*: Nothing can be inferred from this passage, nor from Krenkel's opinion as to the usage of pronouns in ordinary speech; see *Modern Language Notes*, xxxi, 100. The play under discussion offers about all the usages there are.

III, 561. *Capitán vivo*: This use of *vivo* is in the Academy, and we need have no recourse to Krenkel. The secondary meaning given by the note for *muerto* is purely hypothetical, and the only pun is on the two meanings of *vivo*.

III, 584-586. *Les tomen*: Not as rendered, but 'that the confession of all three be taken,' a substitute for the passive.

III, 593. *a los que*: Not a dislocation, but a regular syntactical norm for this type. The Spanish form given by the note is practically non-existent.

III, 597. *paso de garganta*: It is the whole expression, not *paso* alone which means 'trill'; *hacer un paso* is not the Spanish for 'take a step'; render: 'with this peep (confession, also hanging) he will have made his last (peep).'

III, 622. *paje de gineta?* Maccoll and the editor have no conception of this passage, not because it is an "obscure Calderonian point," but because neither of them knew the meanings of the words involved: *de jineta*, 'light,' *de brida*, 'heavy.' Render: 'Aren't you a light (armed) page?—On the contrary, I'm heavy (pregnant).'

III, 680-681. *su vida*: *su* does not refer to Isabel, but to Juan; render: 'I am really saving his life while I shall seem to be executing strict justice.' Cf. v. 694, *le hallaré la disculpa*. Crespo would not have to put his son in confinement—a word would have been sufficient.

III, 772. *se salga con ello*: The note is entirely incorrect; render: 'He is likely to be a lout of such sort as to carry out his plan if he gets it into his stubborn head to have him strangled!'

III, 775. *Decídme dó vive*: The verse is correct as it stands; further comment is unnecessary.

III, 779-781. *que lo sospecho*: This note, written for the Hartzenbusch, is entirely impertinent and should be disregarded.

III, 785. *acá le tengo preso*: The verse is short by one syllable; the guess of Hartzenbusch is as good as any other; no help on the subject of versification, however, will be found in the references given.

III, 815-816. *Que vais*: To this subjunctive add *va* for *vaya*, II, 425, which has not been understood, as the vocabulary shows. See *Modern Language Notes*, xxxi, 177.

III, 856. *a no entrar*: We have already a periphrastic conditional here, and the note is beside the point.

III, 867. *proceso en quien*: Not the text reading, and should be disregarded.

III, 884. *Que no escuchara*: Sense and assonance are consecutive, and no lacuna should be assumed; render: 'this would not be listening to my daughter, as the treatment of my son shows.' The German original of the note is incorrect; *escuchara* does not mean 'have listened'; 'not . . . because' for *no . . . pues* needs no comment. *Pues* may be rendered, 'and,' 'for,' or omitted; the thought is obvious.

III, 924. *lo menos*: Hartzenbusch is *not* better than Calderón, and the text should not be tampered with.

III, 925. *Pues . . . así*: Hardly hiatus; there are ten syllables already to account for.

III, 968. *A esto . . . obligar*: The note is utterly wrong; render: 'although his honor succeeded (*pudo*) in driving him to this act of violence, it might have proceeded differently.'

III, 972. *Las plantas*: Not limited to the feet of royalty, as a half-hour with Calderón would have shown.

III, 977. *instrumento*: 'Instrument' has the two senses necessary to keep the pun, and note and vocabulary have gone out of their way to conceal the pleasantry.

III, 978-980. *el autor*: Not stage-manager, nor anything approaching it, but 'author,' as in *El Mayor Monstruo los Celos*:

Como la escribió su autor,
No como la imprimió el hurto;

and a hundred examples could be adduced without difficulty. Krenkel's note borrowed by the edition under discussion was taken from Hartzenbusch, Rivad., LII, Lope, *Pobreza no es Vileza*, where *autor* is brought into contrast with *poeta*, and has no application here.

Space forbids calling attention to the difficulties in the text which have been passed over in silence. Withal, the availability of the text assures it a place and a welcome.

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Die hochdeutschen Schriften aus dem 15ten bis zum 19ten Jahrhundert der Schriftgiesserei und Druckerei von Joh. Enschede en Zonen in Haarlem [Haarlem, 1919]. Small 4°.

In 1703 Isaac Enschedé, born at Groningen in 1681, erected a printing-office at Haarlem, which was carried on and extended by his son Johannes. In 1777 the name of the firm was changed to *Joh. Enschedé en Zonen*, under which name it enjoys to this day an international reputation. No less than on the work turned out by its printing-presses and copperplate-presses, its reputation rests on its type-foundry, together with a rich collection of punches and matrices covering a period of several centuries, and on the interest manifested by Johannes Enschedé and his successors (i. e., his sons, grandsons and great-grandsons) in the history of printing and type-founding. New evidence both of this interest and of the up-to-date spirit in which the affairs of the firm are carried on, is furnished by the present publication.

Its immediate aim perhaps is similar to that of the *Proef van letteren, welke gegooten worden in de nieuwe Haarlemsche lettergieterij* (Specimens of type to be had at the new type-foundry in Haarlem), issued by Joh. Enschedé in 1768, except that it is con-